

PHOTOPLAYS AND PHOTOPLAYERS

By GARDNER MACK.

Mary Pickford Gives Advice as to the Film as Career for Girls

"Beauty is not the paramount asset of the motion picture actress." These words are Mary Pickford's and they are of particular interest in Washington just now because of the unpleasant experience in her trials for the film, "The Little Princess," which she is now making in this city. Miss Pickford was acquired by Washington experts and then by a committee of artists of national renown, as the most beautiful girl in the United States. But she did not and that her beauty alone was not the basis of her motion picture career. According to her own story, beauty was really a detriment.

Mary Pickford was recently asked by the editor of the New York Evening Mail's motion picture magazine whether or not young girls who desire to become motion picture actresses should be encouraged. Miss Pickford is probably the best known of all the screen stars and she has been before the public ever since she was an infant. She has had experience in the motion picture since the first photoplays were made, and from her experience would seem to have gained wisdom. Her ideas about the chances for success make a fairly good New Year gift to the young girls of Washington who are contemplating careers as photoplayers.

"I have never encouraged inexperienced girls, no matter how attractive they may be personally, to attempt to enlist in the studio ranks," declares Miss Pickford. "It is not fair to the girls nor to the producers to tell them that pretty faces are a sort of open sesame to motion picture stardom, because it is decidedly otherwise. There is no denying that such may have been the case several years ago, when unlimited physical courage and the willingness to be subjected to all sorts of dangers practically guaranteed a pretty girl instant elevation to stardom. If she would work in a 'thriller' or 'horror' film, she was assured, though her life was in jeopardy, that she would be successful. But the fact that many of the names which were flung to the breeze before the theaters at that time are no longer even remembered by the public shows that the success of those players was only temporary.

"The explanation of all this is very simple. When the motion picture industry was in its infancy, there were only a few actors and actresses of real merit who had the breadth of vision to realize the opportunities which were offered by the photoplay. As a result, the producers were forced to take their players from among those who had not made successful careers in other fields, or from totally inexperienced sources. So that it was literally true that experience was not a vital asset for the applicant for stardom, and the conditions are radically altered at the present time.

"In the first place, even the most inexperienced players in these early days, if they have survived at all, are now thoroughly schooled in the technique of the motion picture. Furthermore, there are already a stage celebrity who has not appeared in motion pictures by this time, and the producers can pick their cast from among thousands of persons who have had thorough stage training. Many producers, in fact, have positive ideas as to the engagement of players who have had no stage experience. Remember that I am not discussing the justice or the good sense of this attitude on the part of film companies; I am simply stating facts.

"The old-time business of pointing to the mouth or the stomach to indicate heart or character is now a thing of the past. Today an actor or actress is able to suggest and express her emotions or desires by far more subtle means than that. She must make her body say the things that her tongue cannot—and only a trained actress can do it.

"Of course there is the nine hundred and ninety-ninth girl in the proverbial thousand whose inborn genius rises above any possible training, and makes her a natural artist. And every one of the thousands of girls who have asked my advice on the subject has been sure that she was that one girl. That is the tragedy of all, and that is the reason why I have never encouraged any girl to attempt to become a motion picture actress.

"There are all sorts of motives which impel girls to want to become film stars. Some personal vanity predominates, and others a desire to see themselves on the screen and the satisfaction which they derive from knowing that their pictures will be seen by thousands of people. There are some little girls who confess that their sole aim was to be associated with some particular actor or actress, and others who have had the picture of a particular actor or actress in their mind since they were small.

THE BEST Photoplay Department in WASHINGTON



CLARA KIMBALL YOUNG.

As She Appears in the Photoplay, "Camille," at Crandall's the First Part of This Week.

This Week's Photoplays

CRANDALL'S.

As photoplay patrons are particularly interested in anything that Clara Kimball Young may do and students of the drama and of literature generally are naturally concerned as to how Dumas' famous drama "Camille" can be treated in motion pictures, the combination of Miss Young in the motion picture version of "Camille" at Crandall's the first three days of this week is calculated to attract more than the usual attention given film productions.

"Camille" would seem to be well adapted to motion picture production without the addition of the tricks of the director which seem to be injected into all adaptations of books and famous stage plays. Miss Young's ability as an actress is severely tested in the production, to which she has given a thoughtful interpretation. "Camille" will be repeated tomorrow and Wednesday.

William Courtenay is to be the star Thursday and Friday in a production called "Sealed Lips," by the Equitable Company, in which the actor is given unlimited opportunity for strong emotional work. Saturday there will be a return engagement of the World Film Corporation's production of "The Black," with Alice Brady in the leading role.

GARDEN.

The photoplay made from the stage drama Henry Miller made famous, "The Great Divide," is the chief feature of the program at Moore's Garden Theater today. Ethel Clayton and House Peters appear in the two leading roles, and the setting shows some of the scenery in the vicinity of the Grand Canyon of Arizona. The play was produced by the Lubin Company, and the stars are surrounded by an excellent cast.

The Triangle feature of the day's program is a Keystone comedy, "A Village Scandal," with Raymond Hitchcock and Flora Zabelle in the principal roles. Both features will be repeated tomorrow.

A military drama, "The Buzzard's Shadow," with Harold Lockwood in the leading role, is the feature scheduled for Wednesday and Thursday, with which will also be shown "The She Devil," with Gladys Brockwell in the leading role. Friday and Saturday "The Greater Will," and the Triangle-Keystone production "The Great Robbery," starring Charles Murray, as the added attraction.

STRAND.

The Triangle program feature "Alone," written by William Mack, author of "Kick In," is the principal attraction at Moore's Strand Theater today. Mr. Mack also appears in the leading role in the picture, which tells the story of a lawyer who was shipwrecked and found refuge on one of the Hawaiian Islands. Emil Markey appears as the Hawaiian princess who wins the lawyer's love.

Arthur Maude and Constance Crawley appear in the second feature of the program, "The Wealth of Haddon Toppers," an adaptation of Charles Major's story of the same name. Both features will be repeated tomorrow and Wednesday.

Thursday, Friday and Saturday the Triangle production of "The Lily and the Rose," with Lillian Gish, Rosella Hilly and Wilfred Lucas in the principal roles, will be the feature. This is one of the Triangle features produced under the direction of L. W. Griffith, and is said to be a study of an unusual character. Vivian Rich, Leslie Reed and a special company of stage stars appear in "The Lily and the Rose," which is a feature of the week at the Strand for the last half of the week.

PLURAGRAPHS PICTURES.

A series of highly colored pictures of classic dancing and grouping under the general title of "Diana, the Huntress," formed the principal feature of the exhibition of Pluragraph pictures at the National Theater last night. This is a new motion picture concern which is engaged in making photoplays of an especially artistic character.

DEATHS BY MOTOR CARS DECREASING

Census Report Shows Marked Falling Off of Fatalities From Automobile Accidents.

The "deadliness" of the automobile is decreasing. This inference is drawn by the United States Census Bureau in a compilation of statistics, all of them tending to show that the automobile today is being driven with more care and more regard for public safety than it was a few years ago.

After propounding the query "Is the 'deadliness' of the automobile increasing or decreasing," a bureau report says: "This question seems to be answered in a conclusive manner by some preliminary mortality statistics for the year 1914, which indicate that during the five years from 1909 to 1914, the number of automobiles in use in the United States increased more than twice as rapidly as the number of fatalities caused by them."

Shows Big Increases. At the close of 1909, according to figures compiled by the National Automobile Chamber of Commerce of New York, from State registration reports, due allowance being made for duplicate registrations, the number of automobiles in use in the United States was approximately 1,200,000. By the close of 1914 it had risen to 2,500,000, and a year later, at the end of 1915, it was 2,700,000. The increase in the number of deaths due to automobile accidents and injuries increased from 523 in the death registration area in 1909, containing 95 per cent of the population of the United States, to 2,523 in the same area in 1914; and the increase from 1914 to 1915, the increase in the number of deaths due to automobile accidents and injuries was 1,175, or 46 per cent of the population of the country, was from 2,523 to 3,698.

Thus the five-year increase of 150 per cent in the number of automobiles in use is accompanied by an increase of 35 per cent in the number of deaths due to automobile accidents and injuries. The increase in the number of deaths due to automobile accidents and injuries is accompanied by an increase of 35 per cent in the number of deaths due to automobile accidents and injuries. The increase in the number of deaths due to automobile accidents and injuries is accompanied by an increase of 35 per cent in the number of deaths due to automobile accidents and injuries.

Reliable Comparison. Perhaps a more reliable comparison, from the statistician's point of view, can be made between the increase in the number of automobiles in use and the increase in the rate per 100,000 population for deaths caused by them. This is because, with a given number of machines in use in a given area, the fatalities due to them will tend to be proportional to the population of that area.

In the case of the United States, the increase in the rate per 100,000 population for deaths caused by automobiles is 3.9 in 1914, as compared with 2.5 in 1909. This is a decrease of 33 per cent in the rate per 100,000 population for deaths caused by automobiles.

Red Heads Good Citizens. EVANVILLE, Ind., Jan. 2.—Neal Kerney, coroner, has added to the weight of testimony as to the good citizenship of red-headed persons. None of them is in jail here, or in the divorce courts, and the coroner says he does not recall that any red-headed person has ever committed suicide here.

EMPRESS. Robert Mantell and Genevieve Hammer made their third appearance in Washington as stars of the photoplay at the Empress yesterday in "The Green Eyed Monster," a play that deals with seduction and intrigue. The play was produced by the Fox Film Company and the settings are especially notable. They show scenes in Paris, Vienna, and along the Mediterranean.

LEADER. Edna Goodrich, whose success as a star of the speaking stage is rapidly being eclipsed by her work as a photoplayer, was seen today at the Leader in "Armstrong's Wife," a play that provides Miss Goodrich with many opportunities to display her dramatic abilities. This feature will be repeated tomorrow.

CRANDALL'S APOLLO. The Isen masterpiece, "Peter Gunt," was seen in photoplay form at Crandall's Apollo today, and the patrons of the popular northeast feature house found their expectations entirely realized. The work by Carl Laemmle in the title role was of exceptional merit.

"The Gray Mask," the short story recently published in "Collier's," will be seen in photoplay form today with Edwin Arden and Barbara Tennant in the principal parts. The Metro production, "Tables," featuring the famous "Emmy Wehlen," will be seen tomorrow.

Thursdays attraction will be "The Explorer," a Paramount production with Lou Tellegen featured. For Friday, Irene Fenwick will be seen in the Kleins-Edition feature, "The Sentimental Lady." The final attraction for the week will consist of the Equitable Film Corporation's presentation of "The Cowardly Beast" with Florence Reed in the lead, and the Metro production of "The Cowardly Beast" with Florence Reed in the lead.

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Uncle Harry Explains Change in China's Government

"SUPPOSE we turn the globe all the way around tonight, boys, and look at China," said Uncle Harry. "Because the newspapers say China is going to have an Emperor," asked Joe. "That's what gives us what is called 'news interest' in China," said Uncle Harry. "And the other reason we are spinning the globe around to the other side of the world is that China is the biggest country and the most populous nation in the world, and in some ways the most interesting," said Uncle Harry.

"What is China now?" asked Jimmy. "An empire, or a republic like the United States?" asked Joe. "It is a republic, but it is not a republic like the United States," said Uncle Harry. "And, furthermore, the reports from China say that a number of prominent Chinamen, who say they represent the majority of the Chinese people, have held a meeting and decided to change the form of government from a republic to an empire and back to a republic."

Why do the Chinese people want to make a change like that? Isn't it going backward to change from a republic to an empire? asked Jimmy. "Didn't the United States fight the Revolutionary war to break away from the British empire?" asked Joe. "One at a time, boys," said Uncle Harry. "I am not surprised that you are puzzled, and I'll answer your questions and explain this Chinese puzzle just as fast as I can."

"First, I'll answer Joe. Yes, the result of the Revolutionary war was that the thirteen American colonies became the United States. The majority of the American colonists decided that they would not be ruled by any one man just because he happened to be born in a palace and was the son of a man and woman who called themselves king and queen. They also decided that they would not be ruled by a king who had lived so long under a king that they liked having a ruler and they didn't see how they could get along without one. They decided what they called 'Tories.' These Tories made a lot of trouble for the young United States, but they were not very near upsetting our Government and ruining England."

"But the European countries from which the American colonists came, and did a great deal to help the young States. So it was not so hard for the Americans to shut out the Tories. In many ways, shut out from the outside world, and many of the people poor and ignorant and are easily deceived by men who are trying to deceive them."

"Now, Jimmy, I'll answer to the point where I can answer your question. Dr. Sun Yat Sen served as president for a while and then there was an election and the Chinese people decided that they would not be ruled by a man and woman who called themselves king and queen. They decided what they called 'Tories.' These Tories made a lot of trouble for the young United States, but they were not very near upsetting our Government and ruining England."

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TARS SNEER AT NAVAL MILITIA, SAYS REPORT

Captain Bassett Makes Favorable Comment on Work of District Militia During Year.

The recommendation that reserve battalions be loaned by the Navy Department to the naval militia of several States, is made in the annual report of Capt. E. B. Bassett, Jr., chief of the division of naval militia affairs, to Secretary Daniels. The torpedo boat Sarny, now used by the District naval militia, is declared to be adequate for the purpose.

Captain Bassett recommends legislation to make it possible for all Federal employees belonging to the naval militia to participate in the annual exercises without loss of pay and without reducing their annual leave, a privilege that is extended to naval militiamen in the District. The practice of private employers extending these privileges to their employees was commended.

Favorable comment was made on the work of the District militia during the year. The only criticism in the report was directed at enlisted men of the navy assigned to duty on the cruiser Montgomery, used by the Maryland naval militia. These men, with a few conspicuous examples, the report says, "have not the most rudimentary conception of the fact that they are serving on a ship for the purpose of training."

"Their disposition," he reports, adds, "is to ridicule and sneer at all attempts of these green men to become familiar with their craft, whilst their attitude toward the officers is one of good-natured tolerance, more or less indifferently concealed, colored by attempts to put over anything they can on them." The Maryland militia wants men specially trained to instruct them.

KINNEY HEART BALM VERDICT IS REVERSED. The judgment for \$25,000 in favor of Ida M. McNabb, in her breach of promise suit against John S. Kinney, the wealthy Michigan mine owner, was reversed today by the District Court of Appeals. The court directs that the case be remanded for a new hearing.

The ruling of the Appellate Court is based on the withdrawal of one of the counts in the breach of promise action, the court holding that this withdrawal was inconsistent. The case came to the upper court on the appeal of Kinney, who alleged errors of the lower court in instructions to the jury.

Court of Appeals Orders New Hearing in Case of Claims by Mrs. McNabb. The judgment for \$25,000 in favor of Ida M. McNabb, in her breach of promise suit against John S. Kinney, the wealthy Michigan mine owner, was reversed today by the District Court of Appeals. The court directs that the case be remanded for a new hearing.

BY REV. FATHER AGATHO ROLF. Capuchin Father of St. Augustine's Parish, Pittsburg, Tells of Benefits Received from Father John's Medicine—Safe For Colds. Because of its freedom from dangerous drugs in any form, Father John's Medicine is a safe medicine for all the family. It is pure and wholesome food nourishment for those who are weak and run down.

It has had more than 50 years of success in the treatment of colds and throat and lung troubles. Not a patent medicine but a doctor's prescription for the Rev. Father John O'Brien, of Lowell, Mass., from whom the medicine got its name and by whom it was recommended.—Advt.



"I'll kill myself, but I'll kill you first." "Circle Jim" Borden pointed a gun menacingly at the face of Max Lamar, crime specialist, who all too often had landed him behind prison bars. The man who all his life had been hunted and shunned as an enemy to society at last held the upper hand and Lamar realized it was a critical moment. Borden's finger tightened on the trigger and—

For the story of what happened, read THE RED CIRCLE. A great tale of heredity, romance and adventure, written for this paper by Albert Payson Terhune. Then see the famous pictures produced by Balboa for the great House of PATHE, at leading theatres.

PATHE EXCHANGE

LOANS HORNING. Balboa, Va. (south end of Highway Bridge). Free automobile from 10 and 12 a.m. to 6 p.m.

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TODAY'S BEST FILMS

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Clara Kimball Young, in "Camille," adapted from the story and play by Alexandre Dumas (World Film Corp.), Crandall's, Ninth and E streets. House Peters and Ethel Clayton, in "The Great Divide" (Lubin), the Garden, 23 Ninth street. William Mack and Emil Markey, in "Alone" (Triangle Films), the Strand, Ninth and E streets. Robert Mantell and Genevieve Hammer, in "The Green Eyed Monster" (Fox Film Co.), the Empress, 416 Ninth street. Henry Walthall, in "Blind Justice" (Essanay), the Masonic Auditorium, Thirteenth street and New York avenue. Edna Goodrich, in "Armstrong's Wife," by Margaret Turnbull (Lasky), the Leader, Ninth, between E and F streets. Cecil Maude, in "Peer Gynt," adapted from the story by Henrik Ibsen (Moresco), Crandall's Apollo, 1416 Columbia. Famous Players, Loew's Columbia, Twelfth and F streets.

Note—These selections are made from programs prepared by the managers of the theaters concerned, and no responsibility is assumed for arbitrary changes without notice to The Times. They are based on the personality of the players and the producing company and not personal inspection, except in special cases. G. M.

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